

THE MENTOR

“A Wise and Faithful Guide and Friend”

VOL. I

No. 19

FLOWERS OF DECORATION

ROSE

DAFFODIL

LILY

ORCHID

VIOLET

CARNATION

By H. S. ADAMS

FROM the earliest time flowers have been held by the human race in an affection not content with leaving them on the stem. Into life's beginning and end, into the little affairs as well as the big affairs of life, flowers entered. Wherever mankind and flowers have lived in common the impulse has spread, becoming a deep-rooted instinct carried on from generation to generation. Human vanity has played some part in this instinct; but in it there has been, and is, more sentiment, kindness, love of the beautiful, and faith in things not understood.

With flowers, in fact, most of us are like the poet lover in Sudermann's play, "The Far Away Princess." He is offered an artificial rose by the princess, with the remark that artificial sentiment is the only kind that lasts. But the poet rejected the rose and the sentiment, preferring to cling to his ideal.

Behind even the grossest of flower extravagances lie the good motives mentioned. After all, modern extravagances are less gross than ancient ones. What is the \$10,000 that a millionaire spends today for flowers or a single entertainment compared with Nero's outlay of \$100,000 for merely the fragrant blossoms of one fête? No modern would lavish money on flowers as he and Cleopatra did.

To be sure, for the fashionable christening there are veritable showers of white roses and lilies of the valley; for the débüt, myriads of

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mauve orchids or pink roses, giving a ballroom a pronounced color note; for the church wedding, white lilies by the hundred, over

flowing the chancel and forming "torches" along the aisles; for the dinner, garden

of roses; for the recep-

tion, halls banker-

deep with force-

shrubs and stain-

cases whose balus-

trades are aglow

with climbin-

roses; for the last

sleep, mantles c-

orchids costin-

\$2,500. But the

great note today

is not these out-

lays of the rich:

is the moderate use of

flowers by the many

For every 5,000 in-

habitants of this country

there is a florist. Be-

hind the 20,000 florist

are the great greenhouses

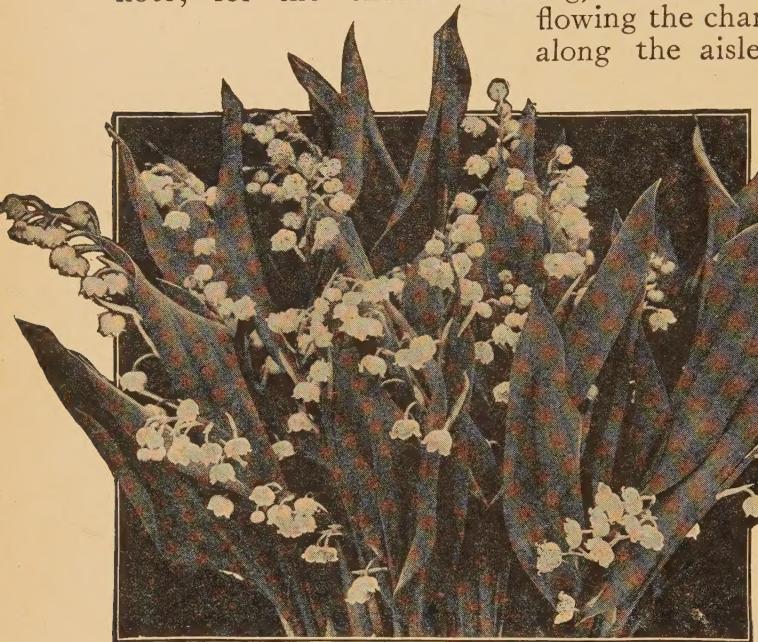
the largest acreage of

glass in the world

the great extent on the open

air fields of the Channel Islands and the Riviera, the latter sending a trainload of cut flowers nightly to Paris, London, and Berlin all through the winter.

How the powers behind the acreage of glass sometimes take fashion gently by the hand and lead it is one of the interesting sidelights on the relation between flowers and mankind. For example, the Nipheta (ny-fee'-tos), brought out in 1844, was long the fashionable white rose. Commercially, however, its weak stems were against it. When the Bride, with stouter stems but less beautiful buds, came along in 1885, fashion was led into accepting it. So with the Easter Lily. The reason of religious decorations is the Madonna Lily of old gardens. That being difficult to force, growers took up a larger Japanese species and made that fashionable.



THE FRAGRANT LILY OF THE VALLEY

This charming flower was formerly associated with spring, but now it is forced into bloom every month of the year. It is a favorite for bridal bouquets.

THE GARDEN QUEEN—THE ROSE

Fashion, too, is influenced more than it realizes by the sentiment of ages. The rose was the queen of flowers to the ancients, just as it is today; but the rose leads all flowers, because to variety of form and color, adaptability to every decorative purpose, and, usually, fragrance, it adds the long, normal season of nine months under glass.

Lately there has been a tendency to use roses on bushes as a decoration. Though potted, they are not classed as pot plants (here unconsidered). They are seemingly planted. Just now such climbing roses as Dorothy Perkins, Crimson Rambler, and Tausendschön are trained on hall pillars, up the side of staircases, or over arched doorways. Not less charming are rose bushes creating a garden in the hollowed center of a huge dinner table or raising the skyline of a dinner served at small tables in a banquet hall. Again, a bay window or fire-place is made a bed of roses.

While the rich have gone in for more expensive flowers, the rose remains the generally preferred bouquet of the bride and her attendants,—white for the bride, of course: red ones are unlucky. The Bride and the newer White Killarney are great favorites. For the bride's attendants pink roses still lead in popularity. In 1869, Catherine Mermet (mare-may') superseded the old Bon Silene (bon-see-lane'), and itself was outrivaled in 1893 by Bridesmaid. Now Killarney and My Maryland are dividing favor with Mrs. George Shawyer, a striking new competitor.

Yellow roses are striving hard for not only the hand of the débutante and bridesmaid, but a place in table and other decorations. The finest now, as when it was new, in 1864, is the Marechal Niel (mar-a-shal nee-el); but it is not easily cultivated indoors, and the stems are short. Its successor, in 1874, was the stiffer-stemmed Perle des Jardins (commonly called Pearl). At the moment the new Sunburst is striving hard for leadership. Of the rival yellows, the lovely apricot, Lady Hillingdon (1910), is a topnotcher among the teas,



CHINA ASTERS OF DISTINCTION

Large double blooms such as these resemble the chrysanthemum, and are deservedly popular cut flowers of August and September.



THE FRENCH DAISY OR MARGUERITE

All winter long, until the wild daisies bloom in the fields, the marguerite is among the blossoms most in evidence in the flower shops.

because the lily at Easter is only the flower of a day, whereas the lily season—thanks to cold storage of bulbs—covers the entire year.

Some idea of lily numbers may be gathered from the fact that a single grower has forced 175,000 bulbs in a year, cutting more than 1,500,000 blooms, often at the rate of 22,000 a day. It is a popular fallacy that most of the "Easter lilies" come from Bermuda. The vast majority of blooms the year through are from bulbs grown in Japan and forced in this country.

Another Japanese lily, the pink *Lilium speciosum* (lilee-um spec-ee-o'-sum), is making great strides as an all-the-year decorative flower.

and the Indian yellow, Mrs. Aaron Ward (1907), among the hybrid teas. In Boston the famous old Safrano (sah-frah-no) (1839) still holds its vogue.

Small yellow and pink rosebuds are in special demand now for the old-fashioned nosegays. The round "posies" for the hand are made up of circles within circles of rosebuds, violets, and other flowers, with an edging of lace paper. Occasionally only rosebuds are used. For the corsage there are similarly prim small flat bouquets, and tiny round ones. The bright red rose of the day is the Richmond, with Milady as the season's chief new one. In the color that is neither red nor pink the American Beauty retains its unique place as a long-stemmed rose.

THE LILY

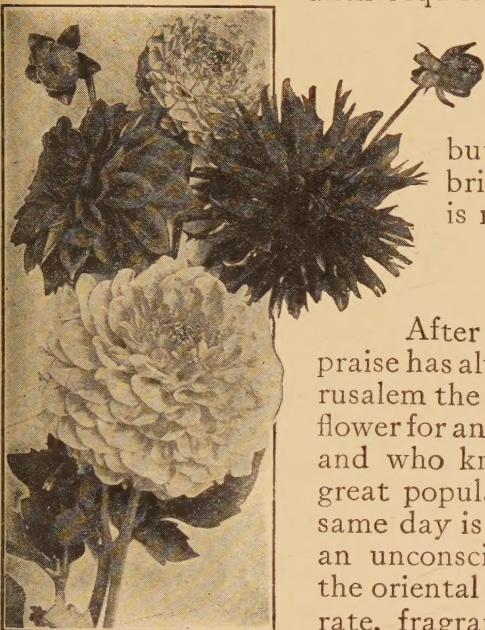
The tremendous popular hold of the white lily through the centuries has been first as a symbol of purity and later as the flower of Easter. No woman wears white lilies in this day and generation; but a sheaf of them, carried over the arm as if just gathered, is a modish bouquet for bride or bridesmaid. A few stalks of the delicately scented blooms make one of the finest bouquets for the house. The larger uses of white lilies are for wedding decorations, mortuary emblems, and Easter. This order is given

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It is superb for the table, a tall vase, or bold massing. This lily is being forced by tens of thousands. Bulbs are kept in cold storage until required, as are the roots (called pips) of the lily of the valley, now to be had in any month. The lily of the valley, which is not a lily, is among the most beautiful of decorative flowers; but its delicacy restricts its use. For a bridal bouquet in shower effect nothing is more graceful.



A QUARTET OF DISTINCT DAHLIA TYPES

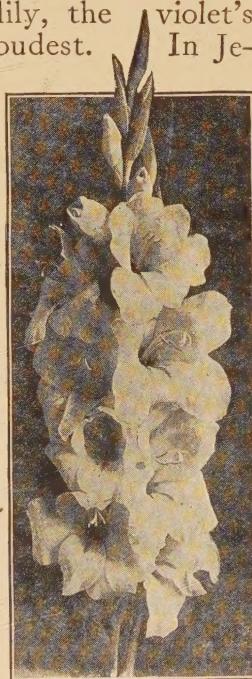
The pompon at the top, the decorative at the left, the cactus at the right, and the show at the bottom. All four are valuable decorative flowers in late summer.

purple violets are more beautiful; but efforts to give them greater vogue are only partly successful, for the reason that they wither sooner. Double white violets are used very little.

Occasionally a large hand bouquet is made up of violets. They are also effectively massed on dinner and luncheon tables, with corresponding guest bouquets. They are used, too, in the small and medium-sized baskets of flowers that are novel gifts to debutantes. Here they are a pleasing contrast to roses, marguerites, or pink primroses. To-

THE VIOLET

After the rose and the lily, the violet's praise has always been sung the loudest. In Jerusalem the violet is the lucky flower for an Easter offering—and who knows but that its great popularity here on the same day is not in a measure an unconscious reflection of the oriental thought? At any rate, fragrant double violets are a favorite corsage bouquet for Easter, as well as for winter outdoor use. Violets resist wear and tear better than any other flower, do not wither quickly, and hold their perfume well. Single



A PERFECT STALK OF GLADIOLUS

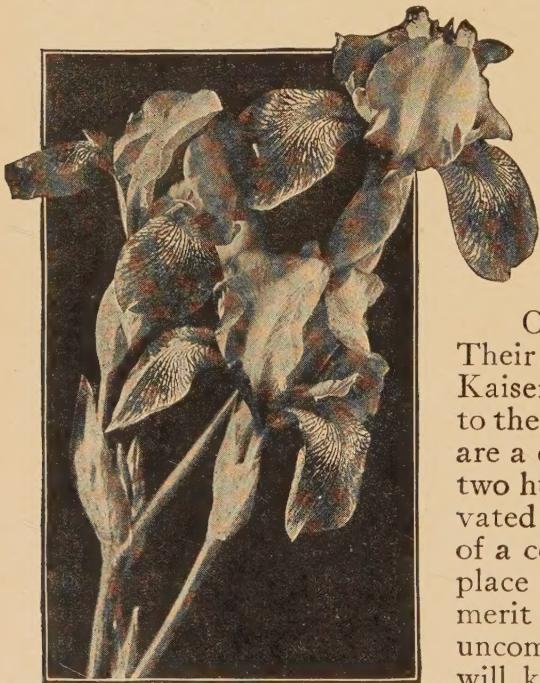
So great is the demand for the cut blooms of the gladiolus in summer that one million stalks have been marketed from a single large field in one season.

ward spring violets are grouped with soft gray pussy willows or yellow daffodils and English primroses. Nothing goes better with the violet than these yellow primroses.

DAFFODIL AND NARCISSUS

The daffodil, firmly entrenched in the human heart from remote antiquity, is in its common double and single forms the chief decorative yellow flower early in the year. Although forced into bloom from December on, it is the great spring note. Two other narcissi (this Latin plural is preferable to the English narcissuses), the poet's and the paper, are not

far behind. London uses millions of the poet's narcissus alone. All narcissi look well in baskets and loose bouquets. Their prime place is on the table or windowsill. They should stand nearly upright, as in nature, and never be massed closely.



THE GERMAN TYPE OF IRIS

Unique form gives the iris a distinct place in flower decoration. The German, Spanish, Japanese, and Siberian irises are all among the most beautiful cut flowers.

are greenhouses devoted solely to growing the cattleya (cat'-lee-ah) and cypripedium (sip-ri-pee'-dee-um) for cutting. These are the only two orchid families that have become really popularized. Eight different species of cattleya, which is named after William Cattley, the English

ORCHIDS

Orchids are the aristocratic flower. Their decided tone was well expressed when Kaiser Wilhelm chose them for his tribute to the late J. Pierpont Morgan. Yet they are a comparatively new flower. Less than two hundred years ago they were not cultivated at all, and it is within the last quarter of a century that they have won their high place as cut flowers. Orchids have the merit of unusual lasting quality, as well as uncommon forms and colors. Some blooms will keep fresh in water more than a fortnight. They may be picked in America, and if properly packed, worn in Europe.

When fashion was being wooed the market depended on blooms from plant intended primarily for sale; but now there

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naturalist, are grown extensively for cutting, as they bloom at various times and combine to make a long season.

Any one of the large mauve cattleyas furnishes rare shades in a fascinating form, and the great vogue of this orchid as a corsage adornment is easily accounted for. It is at its best when a spray of three or more blossoms is worn as picked, with, perhaps, a little green foliage. Detached blooms lose their natural grace of poise. For hand bouquets and the dinner table, this cattleya and the fairly common green and yellow cypripedium are very striking. For bridal bouquets and the buttonhole bouquets of attendants, the last word is orchids that are either pure white or have only a yellow lip. To a small extent, due to the limited supply and consequent almost prohibitive price, a number of other orchids, whose bloom is in sprays running from one to three feet in length, are worked into natural effects for the dinner table and drawing room.

CHRYSANTHEMUM, THE FLOWER OF AUTUMN

In the last quarter of the nineteenth century a veritable craze for the flower that Japan worshiped sprang up, and the chrysanthemum soon settled down here as the decorative flower of autumn. A few plants are made to bloom out of their time; but the chrysanthemum is in season only six weeks.

All the rose's colors the chrysanthemum has, and there is the same wide range of use. The rose's fragrance it lacks; but the odor is pleasantly herby. Monster blooms, produced by disbudding and reducing the plant to one stem, are less desirable for general decorative purposes than smaller ones. Incurved blooms three to four inches across, and little pompons, are best for table decorations.

SPICY CARNATION AND SWEET GARDENIA

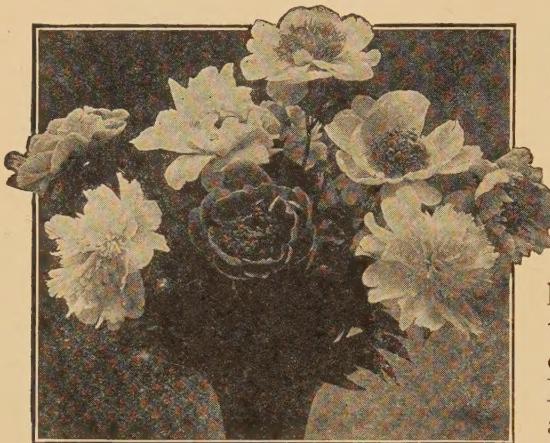
In a way the carnation is the most representative American decorative flower. It is used more than the rose, though less money in the aggre-



THE CHRYSANTHEMUM

For six weeks every fall the chrysanthemum is the king of flowers. It has the same wide range of use as the rose, which it follows closely in color shades.

FLOWERS OF DECORATION



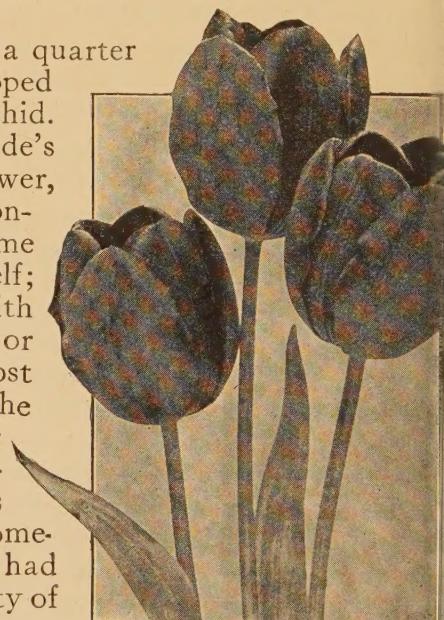
PEONIES, IN JAPANESE FORM

In June both the double and the single peonies are unexcelled for bold, showy effects in pink, white, or red.

dred ordinary ones with short stems.

From a flower worn not at all here a quarter of a century ago, the gardenia has developed into one of distinct class—like the orchid. Nothing is finer for the corsage or bride's bouquet, while a single milk-white flower, with its glossy foliage, is a perfect button-hole bouquet. The gardenia, the oldtime cape jasmine, is never better than by itself; but it is an admirable flower to go with violets, orchids, lilies of the valley, or orange blossoms. It is probably the most difficult flower to raise for the market: the plants grow slowly and a mealy scale bug infests them. While a New York wholesaler has been able to handle as many as 10,000 blooms in a single week, there is sometimes a scarcity. Once the entire East had to be scoured to secure the great quantity of prime blossoms required for a certain occasion of special importance. The price per blossom has gone down to ten cents and up to \$2.50; for a single wreath of them \$400 has been paid.

gate is paid out for it. Its fine colors, spicy odor, and low price make it a universal favorite. The perpetual flowering carnation, the one common here, is also distinctively American. Varieties come and go with astonishing rapidity, few holding their own so well as the lovely pale pink Enchantress. Exceptionally fine new varieties are the dark red Princess Dagmar, the white Matchless, the pale pink Gloriosa, and the cerise Gorgeous. The carnation's chief decorative value is for loose bouquets—and a dozen large blooms, with stems nearly a yard long, are much better than one hun-



THE SHAPELY TULIP

A few of the early varieties force well, but the most wonderfully decorative blooms are from the Darwin and cottage tulips of the May gardens.

THE GLADIOLUS IN DECORATION

Few realize that the gladiolus is one of the great decorative flowers. To go into figures: from a single field of two hundred acres 1,500,000 stalks of bloom have been shipped to town in a season. New York takes most of this field's crop, cut at the rate of 15,000 to 24,000 stalks a day. The gladiolus—which should be cut before the lowest bud on the stalk opens—is a boon to the larger hotels. These hotels have become very heavy consumers of cut flowers: spring, summer, autumn, and winter each table must have its seasonable blossoms. The Waldorf-Astoria, for example, spends on an average \$150 a day for cut flowers alone. Occasionally a great store is a heavy consumer also. One in Boston used 6,000 gladioli for a single decoration. Violet and yellow gladioli are two of the best colors to use together.

POINSETTIA FOR CHRISTMAS

The accepted Christmas flower is the poinsettia. It is not a flower, the gorgeous red belonging to false leaves (called bracts) which surround the true blossoms. The poinsettia has a striking enough glare of color, in all conscience; but its decorative value has been overestimated, and it would be well if this "flower" were less in evidence at Christmas. The increasingly popular bougainvillea (pronounced bo-gane-vil'-e-ah) also owes its vogue to the color surrounding inconspicuous blossoms. It is wonderfully decorative when its rich magenta is kept away from other colors—unless it be the soft yellow of the acacia, itself one of the most effective flowers for the house.

White and pale yellow daisies, "oft called marguerite," are among the big flower crops under glass. For the table, for baskets, for bouquets, and for extensive massing, they have a lightness and grace that gives them a place all their own. The



POINSETTIA, THE "CHRISTMAS FLOWER"

The real blossoms are the little round things in the center. The Christmas red belongs to the surrounding bracts, or false leaves. The true leaves are the wide ones below.

winter long they bloom incessantly, and then come the ox-eye daisy and the "black-eyed susan" of the fields to piece out the year. From the common, but beautiful, ox-eye daisy is made the celebrated daisy chain that is always a special feature of the closing of the school year at Vassar College.

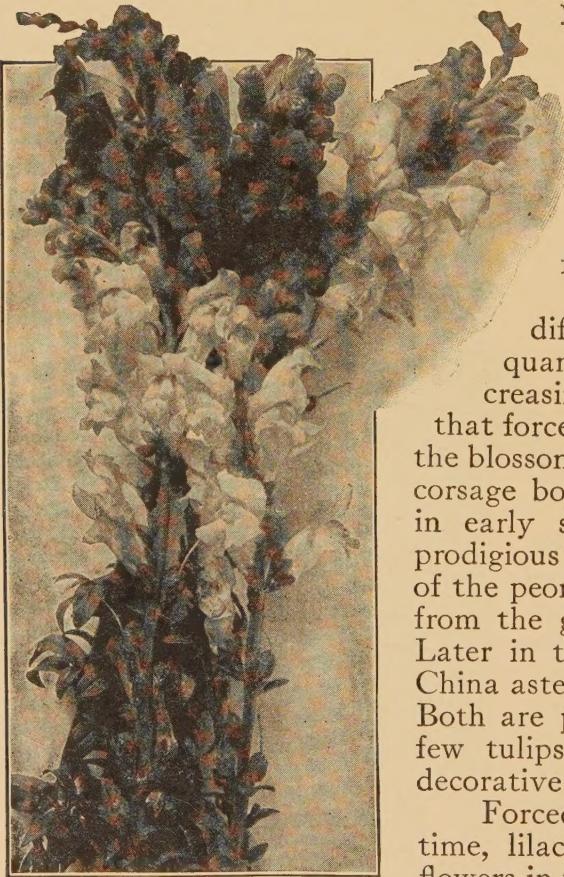
IRIS AND SWEET PEAS

Spanish irises, long a popular decorative flower abroad, are now forging ahead here, as the bulbs are cheap and are easily forced. The

yellow and white ones are a particularly refreshing spring combination. In May, June, and July, the German, Siberian and Japanese irises, grown in the open, follow. Although the irises do not last long, they are glorious cut flowers for jars and vases.

The sweet pea is somewhat difficult to grow indoors in large quantities; but its winter use is increasing, there being a few varieties that force readily. A new use is to bunch the blossoms tightly, like violets, as a round corsage bouquet. From the garden supply in early summer sweet peas are sold in prodigious quantities, and the same is true of the peony, which is cut with long stems from the great fields of the nurserymen. Later in the summer the gardens furnish China asters and dahlias by the thousand. Both are popular table decorations. The few tulips that force well are splendidly decorative in the late winter.

Forced into bloom long before the time, lilacs are among the choicest of cut flowers in winter. They are very expensive then; whereas when they bloom outdoors in spring they are cheap enough for anyone's purse. Both the single and double white lilacs are very beautiful for a bride's bouquet or in a basket with pink roses. Purple lilac



SNAPDRAGON, A NEW WINTER FLOWER

This oldtime garden favorite has lately come into vogue as a cut flower of late winter. The tall stalks are admirable for large vases.



THE WHITE SPENCER SWEET PEA

An improved form of this beautiful flower. The sweet pea, through the forcing of a few varieties, now has a season lasting from Christmas to the latter part of summer.

and yellow roses are an especially successful color combination. The forsythia, or golden bell, is another very common shrub that is being forced for cutting. For large, loose effects the branches of yellow bloom are excellent. A third flower that Grandmother would have as little expected to see outside of the garden is the snapdragon. Huge, long-stemmed sprays of this have been enjoying deserved vogue the last few years. The stock, also old-fashioned, has had longer vogue. The pale pink and mauve shades are particularly fine.

All these flowers have strong holds upon our affections. The rose has for centuries held first place in the hearts of flower lovers. Poets have borrowed its colors to picture the glories of the rising sun; lovers have compared the beauty of their loved ones to the delicate hue of its petals. It has been used to symbolize the triumph of the conqueror and to console the conquered. Roses have been strewn at the feet of monarchs and over the graves of the dead. The rose is the "Queen of Flowers."

The tender lily symbolizes purity—

"By cool Siloam's shady rill,
How sweet the lily grows!"

The violet, the flower of poets and lovers, the emblem of loyalty, truth, and humility belongs to all the world. It is the flower of wealth and poverty.

In early spring the golden daffodil comes to us. With its perfect golden grace it will always hold a warm place in our hearts.

The orchid, the élite of the flower kingdom, is the modern flower. Its frail beauty is associated with little of myth or legend.

We love the carnation for its "odor divine." Its origin is as old as that of the rose.

All these are "flowers worthy of paradise" indeed.

F L O W E R S O F D E C O R A T I O N

SUPPLEMENTARY READING

Flower Decoration in the House	<i>Gertrude Jekyll</i>
The Floral Art of Japan	<i>Josiah Conder</i>
Floral Decorations	<i>Mrs. H. A. De Salis</i>
British Floral Decorations	<i>R. F. Felton</i>
Artistic Floral Decorations	<i>B. C. Saward</i>
Floral Decorations for the Dwelling House	<i>Annie Hassard</i>
Flowers and Festivals	<i>W. A. Barrett</i>
Art of Garnishing Churches at Christmas, etc.	<i>E. Y. Cox</i>



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DOGWOOD



AMERICAN BEAUTY ROSE

Reproduced from nature by color photography



HE ROSE," which has been called by Byron the Queen of the Garden, is one of six color reproductions illustrating "Flowers of Decoration"

THE ROSE

Monograph Number One in The Mentor Reading Course

THREE were roses in the Hanging Gardens of Babylon three thousand years ago. You will remember that Solomon sang, "I am the rose of Sharon and the lily of the valley," and Homer in his *Iliad* and *Odyssey* borrows the colors of the rose to describe the rising sun.

There is a fable that Flora, having found the dead body of her favorite nymph, whose beauty was equal to her own, implored the assistance of all the Olympian deities to change it into a flower of such wondrous hue and fragrance that all other flowers might acknowledge it to be their queen. Apollo lent the vivifying power of his beams, Bacchus bathed it in nectar, and the other gods joined in making what was always called by the Greeks the Queen of Flowers—the rose. All roses were white until one eventful day as Venus went sighing for Adonis—

Her naked foot a rude thorn tore,
From sting of briar it bled,
And when the blood ran evermore
It dyed the roses red.

And so it came to pass that the rose was consecrated to Aurora, as its colors had the richness of the rising sun.

But when the devil came into the world the rose grew thorns, according to the wisdom of Zoroaster.

The Persians tell a different story. Their first rose bloomed in Gulistan at the time the flowers demanded from Allah a new sovereign because the drowsy lotus would slumber at night. In one of their old curious tales all the birds appear

before Solomon and charge the nightingale with disturbing their rest by his plaintive strains of night music. The nightingale is summoned before the king, and tells that it has been his love for the rose that has driven him to despair—how he beat his wings against her white breast until they bled—and the red rose was born. It may have been the king's sense of justice, or it may have been the beauty of the blood red rose, that formed the king's decision—the nightingale was acquitted.

The Arabs hold that the first rose sprang from a drop of sweat that fell from the brow of Mohammed. They never tread upon a rose petal or suffer one to lie on the ground.

The Christian religion believes that the first rose bloomed in a terrestrial paradise, and the rose in Christian art and legend is given the first place in connection with the Blessed Virgin; for it has been universally deemed her special flower.

Since its earliest cultivation in Central and Northern Europe many centuries ago the rose has proved itself the most adaptable to varying conditions of climate of any flower that grows, and it has been crossed and recrossed so many times that it is now difficult to calculate the number of species of which the genus consists, though the diverse opinions of botanists estimate 250 different kinds, exclusive of the mere garden varieties.

It is little wonder that for so many centuries the rose has remained the "Queen of Flowers."



EASTER LILY

Reproduced from nature by color photography



HE LILY," the flower of purity and of religious symbolism, is one of six color reproductions illustrating "Flowers of Decoration."

THE LILY

Monograph Number Two in The Mentor Reading Course

ACCORDING to the very earliest traditions of history and myth, there dwelt with Adam before the coming of Eve a fair, golden-haired woman, Lilith by name, who by the witchery of her golden, honey-colored hair held Adam enmeshed in her toils. Her symbol was the lily. Eve came—and Lilith went. The flower remained. But as time went on it no longer stood for the woman, all memory of whom had to be blotted out. Instead this flower came to typify purity.

And so when Judith, daughter of Israel, bound on her special mission to save her race, went to the tent of the dangerous Holofernes, she wound in her hair a wreath of lilies, that all evil might be averted from her and that success might attend her undertaking.

With the coming of Christianity the white lily, looked upon as native to the Holy Land, was dedicated to the Virgin Mary as emblematic of her purity. Thence comes the name Annunciation Lily.

In the catacombs of Rome we find the lily portrayed on the tombs of Christian maidens. And it is used constantly in the religious paintings of the Middle Ages to typify purity, love, and mercy.

The final judgment scene is given with the Judge holding in one hand the sword of wrath and in the other but a single white lily. The religious significance of the flower traveled far; for even in distant Persia the tall white lily is called to this day "Goole Miriam" or "Flower of Mary."

The almost universal importance and significance of the lily made it a favorite emblem among the different fraternal orders of medieval society. It was therefore quite natural and in keeping that Louis IX of France, in instituting a new and favorite order of knighthood, should decree that its members wear a chain of broom flowers entwined with white lilies, thereby signifying humility and purity.

Eventually, however, the powerful House of Bourbon took the lily as its own peculiar flower of heraldry and others had to forego its use.

The lily is the native flower of Siam. Its cultivation is the one industry of Bermuda. It likes a peaty soil and plenty of leaf mold. As lilies are easy to grow, thankful for attention, beautiful in their flowering, and of infinite variety, they will always be second only to the rose in the hearts of lovers of flowers.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ILLUSTRATION FOR THE MENTOR, SERIAL No. 19



from nature by c



THE VIOLET," the flower of sentiment, sweetness and modesty, is one of six color reproductions illustrating "Flowers of Decoration."

THE VIOLET

Monograph Number Three in The Mentor Reading Course

THE flower of poets and lovers, the violet, was created, so runs the Greek legend, for Io to feed upon after Juno's jealousy caused the beautiful Greek princess to be changed into a white heifer because Jupiter fell in love with her. Even then Juno didn't feel secure; so she had Io watched by Argus of the hundred eyes.

Such an exquisite creature as Io, even in bovine form, could not be expected to live upon common grass; so the violet was created for her food. And the Io, as the violet is known in Greek, became the national flower of the country, which distinction it holds to this day.

In the old days the flower was supposed to have the power of warding off drunkenness—and a safeguard against that vice was needed. All through the ages the Greeks have worn violet chaplets; but really the flower belongs to all the world, especially to lovers.

Mohammed called it "flower of humility." "As my religion," quoth the prophet, "so is the excellence of the odor of violets above all odors. It is as warmth in winter and coolness in summer."

Men always have compared their loves to its grace and beauty, its sweetness and modesty, and its perfume to the very

expression of the soul. The rare romance of Clémence Isaure is colored by the touching incident of her passing a blue violet through a hole in her convent garden wall to her noble young lover, Count Raymond of Toulouse. Thus for the troubadour the violet became an emblem of loyalty.

Besides being an emblem of loyalty and humility it is thought to express truth; for the unhappy Ophelia says to the queen, "I would give you some violets, but they all withered when my father died."

Everyone knows how dear the violet is to the heart of Frenchmen. It epitomizes for them their most cherished memories of the Great Napoleon. In his day his subjects spoke of him as "Corporal la Violette" because he returned from banishment at Elba when the violets were in bloom. The city was a veritable flower garden when he entered it. The women and the children wore violet gowns, and the flowers were gathered by the bushel and the streets literally strewn with them. There were sold everywhere little pictures of a bunch of violets with the faces of the conqueror and Marie Louise hidden in their petals. Thus the violet has been called by the French the Imperial Flower.

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ILLUSTRATION FOR THE MENTOR, SERIAL No. 19



DAFFODIL



THE DAFFODIL," the golden flower which is the earliest of spring's color blooms, is one of six color reproductions illustrating "Flowers of Decoration."

THE DAFFODIL

Monograph Number Four in The Mentor Reading Course

THE golden daffodil, the earliest harbinger of the joy that is to come with the awakening of Mother Earth after her long winter's sleep, as Shakespeare says, "comes before the swallow dares and takes the winds of March with beauty." It is in fact sometimes called the Lent Lily, and is dedicated to Our Lady. In Germany, where every peasant cottage, no matter how humble, has its cheery flowerbed, it is called Joseph's staff. For do they not believe that it is one of the flowers that budded in his hand?

And as it comes to us so early in all its perfect golden grace of flowering it will always hold a warm place in our hearts. Not so, however, with the ancient Greeks; for with them the narcissus, a sister bloom, held first place.

In the old myths we read how it was foretold that the beautiful half-god Narcissus would die, should he once gaze upon his own image. His incomparable

beauty won him love; but he in his arrogance scorned all maidens. Poor little Echo, who in calling her errant lover lost her voice till it became but the shadow of itself, once gave chase after him through the woods. He sought to escape; but stooped by a shady pool to drink. Startled by the beautiful blue eyes and honey-colored hair that confronted him, he leaned smilingly forward to gain a closer view. Narcissus had gazed upon himself! The prophecy was fulfilled. Death claimed him for its own. His companions, finding his dead body in the pool, gathered sticks for the funeral pyre. They returned only to find the body gone, and in its place a starry bloom with a golden eye—the first narcissus, a perfect flower.

The daffodil family includes, besides the narcissus, the snowflakes and snowdrops. They will grow in almost any garden soil where there is a little shade and shelter from the winds.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, SERIAL No. 19



ORCHID

Reproduced from nature by color photography



HE ORCHID," which has recently taken premier place as the patrician flower, is one of six color reproductions illustrating "Flowers of Decoration."

THE ORCHID

Monograph Number Five in The Mentor Reading Course

THE orchid has rightly been called the elite of the flower kingdom. Every curve and outline of its delicate makeup suggests the enchanting grace of a pampered beauty of the aristocracy. And indeed if it were not for the aristocracy there would be little known of these rarest and so called last efforts of the Creator. For its native habitation is among the impenetrable recesses of the jungle, and it is only at the instigation of the wealthy that florists have staked their fortunes on orchid hunting expeditions. Much is told of the perilous journeys of arctic explorers,—heroes who risk their lives for the fame and glory of being the first to discover,—but little is handed down in history of the lives of these seekers for beauty whose stirring adventures would nevertheless fill books. Yet it can be said without exaggeration that innumerable men have passed through the most dire privations and tragic deaths when in search of these slender flowers.

Some ten or twelve years ago Eugene Andre of Trinidad, with a party of thirteen, started up the unexplored Caura River in search of the beautiful Cattleya which was then so much in demand. He returned a year later hopelessly broken in health, and with eight of his party missing.

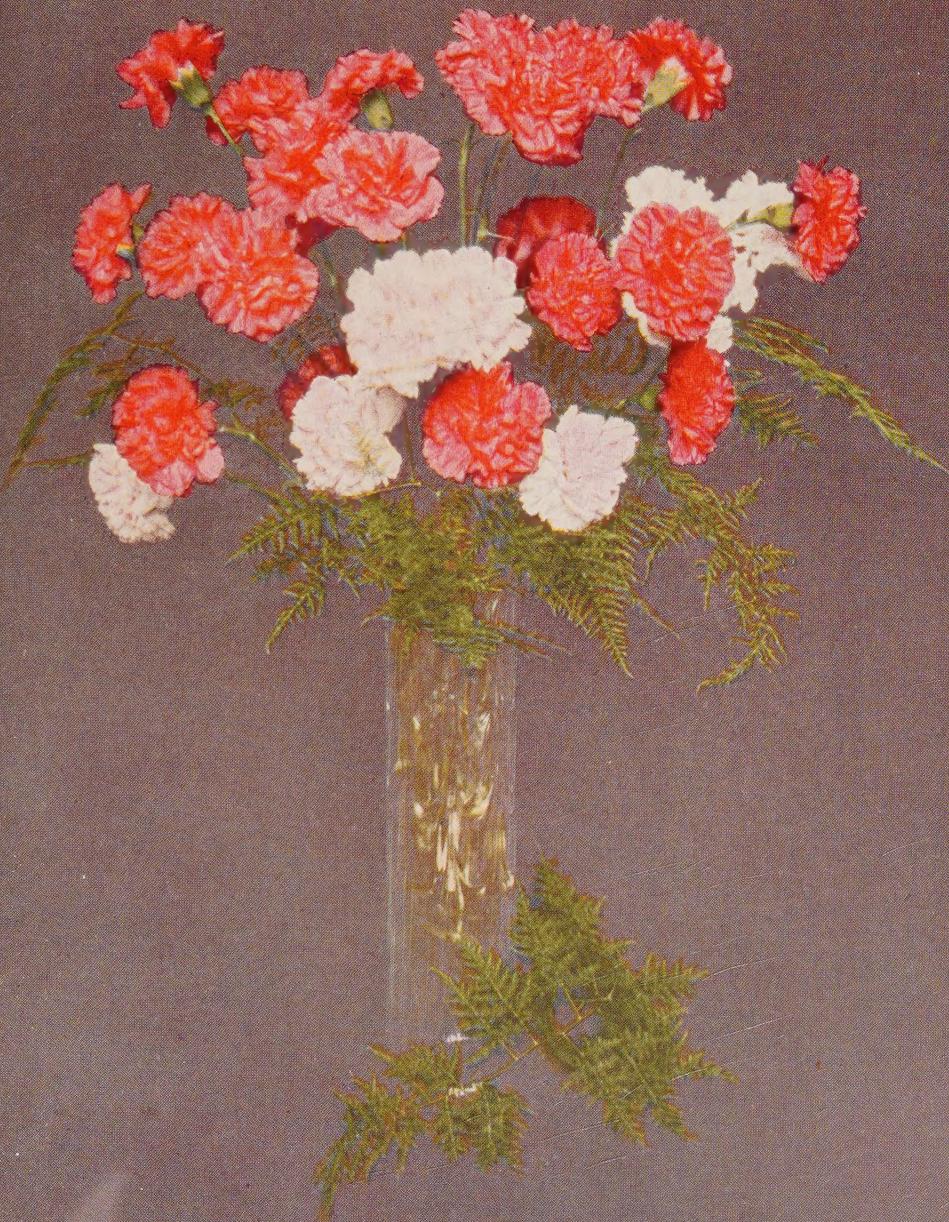
The most beautiful of these specimens are epiphytes (an epiphyte is a plant which grows on another, but does not draw its sustenance from the other)

that live high up in the limbs of trees. Here, like wilful beauties, the frail Cattleyas, fresh and fragrant, sun themselves, apparently an easy prey. But here also lurks "El Tigre," the deadly tiger snake, with his mottled brown body. And in addition to this peril the hardships that the orchid hunters have to endure are terrible: forest and jungle, impassable rivers and poisonous snakes, wild beasts and cannibals, fever and starvation.

South American orchids were at one time carried for six weeks on the backs of the hunters until the Essequibo River was reached, then six weeks in canoes with twenty portages to Georgetown, and thence across the ocean. Out of 27,000 plants sent from Colon only 40 reached England.

An English firm once sent to New Guinea for a certain *Dendrobium*. The collector lived among the natives for six months, and finally succeeded in gathering 400 plants. On the way home the schooner was burned and the plants lost; but the collector was ordered to return. He was at last successful in bringing home some wonderful specimens, which he found growing in the skulls at a native burial place.

The orchid is essentially a modern flower; so there is little of myth or legend connected with it. The earliest record of orchid cultivation is 1731, when some terrestrial orchids were introduced into England from the West Indies. Now it is said that some 10,000 species exist.



CARNATION

Reproduced from nature by color photography



HE CARNATION," of spicy fragrance and unequaled utility is one of six color reproductions illustrating "Flowers of Decoration."

THE CARNATION

Monograph Number Six in The Mentor Reading Course

EVERY flower, like every human soul, expresses some unique quality. The lily is loved for its modesty, and the carnation for its "odor divine."

E. Gerard has written a fascinating idyl called "The Voice of a Flower." In this he describes how the armorial bearings of the famous Italian house of Ronsecco came to be charged with a "garofano" or carnation.

It seems that Margherita Ronsecco was betrothed to a chivalrous knight named Orlando. Their marriage hour was already set. But on the eve of their wedding a call was sent out for all brave hearts to repair to the Holy Land and deliver the tomb of the Savior from the clutches of the infidel. Who but a dastard could turn a deaf ear to such a summons? So Orlando, broken hearted, went to his adored Margherita.

"Farewell, anima mia!" he murmured, clasping her to his breast.

"Be true to me, Beloved," she sobbed. "Do not forget thy Margherita in yon distant land."

"Never while I breathe; but give me this flower that nestles in thy sweet bosom to wear as a talisman next my heart."

Blinded by tears, the expression of her inward anguish, she fastened a white carnation to his breastplate. Then after one last embrace the youth was gone—never to return. A year later a comrade of her lover came back with the news of

his death, but bringing with him a solace for her lonely heart. It was the flower Orlando had worn, and through which the deadly arrow of a Saracen had pierced his noble heart. Margherita took the flower. While she was tenderly touching its withered petals some little brown pods dropped into her white hand. These she planted and tended every day with infinite care. They were watered often, one imagines, with her tears. At last her efforts were rewarded. One morning a white carnation spread its fragrance through her room. And wonder of wonders! When she went to look at it closely she found that the petals were streaked with red. Of course she believed that the blood of her beloved flowed through them. So now the Ronsecco family has a red and white carnation emblazoned on its coat of arms.

Wild pinks are supposed to symbolize tears—the tears of the Virgin Mary. "When the Jews led Christ to Calvary, the Virgin Mary followed, though her heart was breaking with grief. When she saw on the way the bloody tracks of her Son's wounds she wept bitterly, and from these tears of Christ's mother and the blood of her Son sprang forth along the way to Calvary such flowers as these."

The origin of the carnation is as old as the rose. It was cultivated as far back as 300 B. C. by the Greeks, along with the iris, the narcissus, and the violet.